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TORONTO, CANADA

October 28, 1950

ALL ABOUT EVE AND THE GLASS MENAGERIE

SATURDAY afternoon I visited the Nortown Theatre, Toronto and was greeted by the manager who said, "I see you are keeping your promise to yourself, you are going to see *The Glass Menagerie*." He was right. I enjoyed *Glass Menagerie*, and unlike several other critics I thought that Gertrude Lawrence did a fine characterization as the mother, and I further believe that the critics who said that she played the part for comedy, and the other critics who appeared to repeat what this critic said, must have a different sense of comedy than I have, because I found the Lawrence interpretation of this baffled, frustrated mother appealing, tragic, sympathetic. I caught the spirit of a great mother-love which had transformed a gay, light-hearted Southern Belle into a woman who hovered over her two children, a girl and a boy, with such a desire for their well-being, their happiness and economic security that she nearly wrecked that which she most loved.

Here was a woman who had refused many wealthy suitors to marry a man in uniform, because of what she called his charm, a man who deserted her and her children, leaving her to provide for herself and to provide for them. The girl (Jane Wyman) because of a physical handicap, she limped, developed a shyness, a feeling that she was different to other girls, unable to compete with them socially, or in the business world, and sought to express a kinship with life through a love of trees, flowers, animals, and built for herself, *A Glass Menagerie*, a world of animals modelled in glass.

The boy, resenting the fact that he was obliged to work in a warehouse in order to help provide for his mother and sister when the urge to travel possessed him, resented the solicitude of his mother, her care of him, resented the squalor of his home, and because of his own defeatist attitude, he, too, like his father breaks away and takes to sea.

All of the people in Tennessee Williams' play, *The Glass Menagerie* are good people, all of them make a brave try to make the best of the conditions in which they find themselves and to arise out of them. The women in the play are stronger than the men, and when I left the theatre I took with me two images, two characters, not sketched but strongly drawn and painted upon the canvas of life, the mother by Gertrude Lawrence and her daughter, Jane Wyman, whose characterization of that crippled girl brought to my mind Olivia De Havilland's characterization in *The Heiress*, although there was not as much scope in *The Glass Menagerie* for Jane Wyman as there was for Olivia De Havilland in *The Heiress*. As for Gertrude Lawrence, few women on our screen have given us as fine and as living a character as the mother.

There is one scene in the Warner Bros. *Glass Menagerie* which to my mind furnishes the keynote of that tragic story, and in that flash gives us a full understanding of the mother, it is the scene when the mother in the early hours of the morning calls on her friends to renew their subscriptions for the magazines which she is selling. That scene by Gertrude Lawrence was a gem, and if any critic found any humor in it, their sense of that which is amusing must have a curious twist, for I found my eyes rather misty.

But this is not the only gem-scene in *The Glass Menagerie*, there are many of them, not smash scenes but definitely class scenes, and in the use of the word, class, what I intend to convey is fine acting and fine direction.

What criticisms of the picture which I have heard have come from those who have seen the play, and who appear to have framed in their minds an ineffaceable picture of the late Laurette Taylor as the frustrated and baffled mother, in comparison with Gertrude Lawrence. I can readily understand how a comparison of charac-

terization may interfere with a sense of appreciation, for I experienced just such an emotion when in Toronto I saw *Madwoman of Chaillot* played on the night I was at the Royal Alexandra by Martita Hunt's understudy. I had seen Martita Hunt as the *Mad Woman*, in New York, the previous season, and carried a picture of her in my memory, and when I saw the understudy and heard many people praise her work, I said to them, "You should have seen Martita Hunt, she gave an entirely different interpretation. Martita was whimsical, mad and had the astute cunning of mad people who are only just over the border of sanity, whereas, the understudy was only a clever woman who appeared to me to be quite sane among queer people." Had I not seen Martita Hunt as the *Madwoman*, I probably would have enjoyed the play the second time as much as the first, and conceded that the understudy was most successful in the part.

Nevertheless, Gertrude Lawrence is no understudy, she has been a world-famous name for many years and has a versatility of talent which displays a genius for acting whether it be vaudeville, comedy or tragedy.

Bosley Crowther in reviewing the screen adaptation of *The Glass Menagerie* has stated, "The play on the stage was a fragile and illusory thing, to be sure, much more suited to the techniques of stagecraft than to the literal conventions of the screen."

The screen certainly has a problem in attempting to bring down to earth for the masses illusory and fragile conceptions of thought and characters, we have an example of such difficulties in David Selznick's *Portrait of Jennie*, which partakes of a similar unreality of substance, and in which Jennifer Jones is but a figment of an artist's imagination, more plainly said, a ghost of a love. The masses fail to catch the delicate imagery of this picture, but

(Continued on Page 14)



FRANK BOUCHER
K-B Circuit, Washington, D. C.



ELMER RHODEN, Jr.
Commonwealth Amuse. Corp., Kansas City



AL REYNOLDS
Claude Ezell Circuit, Texas



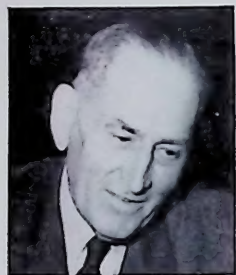
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MORT LEWIS
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HORACE FALLS
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Hamrick's Theatres, Inc., Seattle



BILL JENKINS
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JOHNNIE HARRELL
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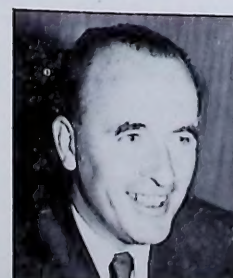
JACK MATLACK
J. J. Parker Theatres, Portland, Ore.



B. F. SHEARER
B. F. Shearer Theatres, Seattle, Wash.



MAX CONNETT
Pres. Tri-State Theatre Owners Ass'n



DAVID J. BOLTON
Roxy Theatre, Santa Rosa, Calif.

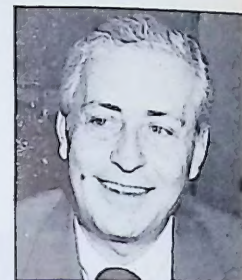


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BURT JACOCKS
Warner Circuit, Connecticut

RAY PRESENTS



for freedom of expression, that is the right of free speech, and which would make State and Civic Censorship Un-constitutional.

The Atlanta, Georgia, Censors remain with the right to have banned Lost Boundaries. In opposing the appeal, the Atlanta censors said that "motion picture companies are primarily and fundamentally engaged in the business of entertainment for profit," they further argued that under the circumstances they cannot claim protection under the First Amendment. When we review the commercials which make Radio possible in the U.S. and the importance of paid advertising and circulation which provides the life of newspapers, we wonder how much more profit-seeking is Motion Pictures, and in the matter of the use of motion pictures in War Services, in the business of Defense, the propaganda channels of Peace, we again wonder at such non-profit services of the Motion Pictures and why they fail to become a factor in Judiciary and Public Opinion.

JULY 8, 1953 is the date set for Divorce and Divestiture as this concerns Loew's, RKO-Radio and Warners. These three companies having had their appeal plea refused by the Supreme Court of the U.S. must now present their plans of divorcement within six months of the filing of the mandate in the New York District Court, which was July 8 of this year and their divestiture plans not later than July 8 of 1951, following which these companies will have three years to complete the divestiture plans.

A. W. Schwalberg, president of Paramount Films has announced that Paramount will increase its production program by 50 percent, this means that instead of 20 pictures annually, Paramount will produce 30, word having been received from Y. Frank Freeman, Paramount Studio head, that facilities for such increase are in readiness for the immediate carrying-out of this number of pictures, all of which, states Schwalberg, will be "major productions with top ranking stars and directors and will be given full A production values."

Murray Devaney, son of our own Leo Devaney, past-president of the Canadian Picture Pioneers and head of RKO-Radio Pictures in Canada, has been promoted to Lieutenant Commander in the Royal Canadian Navy (retired). Murray is now Branch Manager of RKO-Radio Pictures in Detroit.

Paramount's Sidney Box production of Somerset Maugham's stories, the screen title of which is Trio, will definitely go into the Hyland in Toronto. All the New York reviews, both trade press and dailies give Trio particularly good reviews, some of the critics being of the opinion that Trio is even better than Quartet, the latter picture which has been among the most successful for box-office to come from England.

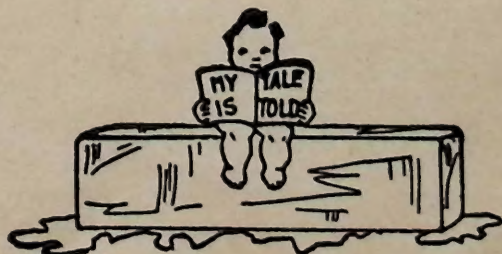
THE Dionne Quintuplets now sixteen have visited New York and at the sixth annual banquet held in memory of the late Al Smith a former Governor of the State of New York, they sang The Sidewalks of New York both in English and in French. Sidewalks of New York was one of five songs which they sang, the last of five, the others were, Somewhere A Child Is Singing, Marie Antoinette, Marianne s'en va t'au Moulin, Trees.

The scene was the banquet hall of the Waldorf but rooms adjoining were used with crowded tables and it is reported that in attendance were internationally famous personalities who had paid as much as \$100.00 a head for the pleasure of seeing and listening to Canada's world-famous Quintuplets, Yvonne, Marie, Cecile, Annette and Emily.

On the stage of the Waldorf banquet hall four long tables were arranged in tiers, and at the foremost table were seated Cardinal Spellman, host, the quintuplets, Vice-Pres. Alben W. Barkley, Acting Mayor Vincent Impellitteri, General Lucius D. Clay, Governor Thomas E. Dewey, Ambassador William O'Dwyer, Nelson A. Rockefeller, Warren B. Austin and many other dignitaries. The girls wore their first long gowns, although I remember when they came to Toronto and were presented to Their Majesties, their little empire frocks and those five pairs of sparkling black eyes looking out from under their little bonnets. Dr. Dafoe is today a memory, a memory of a kindly country physician who brought the world's famous quintuplets into the world, who watched over them and cared for them, when he and our Government made them Wards of the King. Dr. Dafoe is no longer in the land of the living, but in a corner of the hearts of these wonderful little girls there must be an image of his kindly face, and in our hearts, also, whenever we think of Canada's quintuplets, we think of Dr. Dafoe.

THE scheduled performances of All About Eve were terminated at the Roxy Theatre New York after a seven day's showing of the picture. Tickets had been sold for each scheduled performance in advance with no seating during the picture and a half-hour break between each show. 20th Century-Fox found out that the idea was not practical, too many were turned away, the public failed to understand the plan and while attendance at the pre-arranged showings was excellent, many patrons refused to wait for the next show and gave their patronage to other theatres. Officials announced that it is difficult to change the habits of a Movie-Going public which has been following a go-as-you-please attendance policy for fifty years.

I regret that 20th-Fox was not able to put this idea over successfully, it would have added to the prestige of our Industry and would certainly have added to the Entertainment value of motion pictures and the comfort and enjoyment of motion picture patrons. So far a two-a-day policy for a few pictures has worked and been profitable, I remember, MGM's Strange Interlude with Norma Shearer and David Selznick's Gone With the Wind, but these shows were on a reserved seat plan.



Toronto and District

BILL PRESS

THE WORD is that the Canadian government is not prepared to enter the television censorship field on an international basis when TV is introduced in the Dominion, as suggested at the recent conference of film-censor boards in Toronto.

The thought is put forward that censorship of moving pictures, however used, falls within the provincial domain and, in this respect, the federal authorities are hesitant to take any steps that might be called an encroachment—particularly when Dominion-Provincial rights are being smoothed out in successive meetings.

A parallel is already to be found in the censorship of the product of the federal agency, the National Film Board, by the provincial boards. In like manner, films used in television, even by the Canadian Broadcasting Corp., would come under provincial censorship.

* * *

Jan Rubes, Toronto's Czechoslovakian singing star, drew a big crowd to Shea's Theatre for the "Opportunity Knocks" broadcast on Oct. 16th, the screen feature being Union Station. He will be seen in the Montreal-made Forbidden Journey, which is currently opening here.

* * *

6 Classified Adult

The following pictures were classified "Adult Entertainment" by the Ontario Board of Censors during the period September 1st to September 30th, 1950:

A Life Of Her Own (MGM), Born to Be Bad (RKO), Gelosia (Astral), No Way Out (20th Cent.-Fox), Return of Jesse James (Cardinal), Shake-down (Empire-Universal).

A wire was received by Arch H. Jolley from Arthur L. Mayer of New York to advise that he could not come, after all, for the annual luncheon of the Motion Picture Theatres Association of Ontario on Oct. 31 at the King Edward Hotel.

Mayer was to have spoken on the Council of Motion Picture Organizations of which he is executive vice-president.

* * *

Congratulations to Mr. and Mrs. Ben Ulster, proud parents of a baby girl, born last weekend.

* * *

Associated Screen News is reported to have landed a \$14,000 contract with the City of Toronto for the making of a short subject to advertise the Queen City in distant places.

A special civic committee recommended to the Board of Control and City Council that the project be authorized.

* * *

RKO Screen A Bomb Short Subject

Just for the information of those who may have thought that the entire film industry was being carried off to jail on Friday last, this is the explanation of the numerous black police cars that drove up to 277 Vivtoria St. that day. It seems that RKO had arranged a screening for the Mayor and other civic dignitaries and representatives of interested groups, of their short subject, You Can Beat the A-Bomb. The wide general interest in the subject, can be gathered from the number of those city-owned cars that brought people to the screening—a never-ending stream, it seemed.

Jack Labow of RKO advises us that the company has received numerous inquiries from all over the country about the short, from such people as the Hon. Brooke Claxton and the Toronto Board of Education as well as from several ordinary joes who just want to hold on to their lives, when and if.

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WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

FPCC Stock Up

Since early in the year the common stock of Famous Players Canadian Corp. has advanced from \$13.25 to \$16 per share on both the Toronto and Montreal stock exchanges, thus reflecting the belief that the large theatre chain will wind up 1950 with an excellent financial report.

* * *

Bruce McLeod's Reo Theatre at Elmira, managed by Harry Glover, introduced the weekly Foto-Nite stunt, beginning Thursday, Oct. 19th.

* * *

Hamilton Plebiscite On Sunday Sports

Hamilton appears to be the only large city in Ontario where a plebiscite on the Sunday-sports issue is to be held in conjunction with approaching civic elections.

On Oct. 16th, the Ottawa city council voted 29-2 against the proposal for a referendum on the open Sunday for the voters on election day, Dec. 4th.

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When you come to the annual meeting on Oct. 31 of the Motion Picture Theatres Association of Ontario at Toronto, do not overlook the fact that the Ontario Capital is still on Daylight Saving Time.

Winnipeg News

J. J. CONKLIN

THE Moving Picture Theatres brought out their big attractions for October showings, with the result that two and three week runs were numerous, and business was the best at the box office since last April. The three Drive-in theatres operated to large business, the \$1.00 a family admission helping out. That is, everyone who could crowd into a car was considered a member of a family. The Pembina Theatre was heated, and all these unique houses presented lively programs so popular with an out-door audience. How much longer they can do business is the marvel of the unlearned, but the managements are optimistic that it will be for a considerable time.

Mister 880 did a large two weeks' business at the Garrick; Blossoms in the Dust had a three week run at the Odeon this month. No Way Out had a two week run at the Met; God, Man and Devil, a Jewish show, ran for two weeks at the State; Annie Get Your Gun ran for four consecutive weeks at down town theatres, the last two weeks at the Gaiety; the Marx Brothers in Animal Crackers plus Duck Soup ran for two weeks at the Grand; The Man They Could Not Hang was the Sunday Midnight Show at a Drive-in theatre Oct. 9.

So Young, So Bad, was held over for two weeks at the Dominion; Stars In My Crown ran for two weeks at the Gaiety; early in Oct., Louisa ran for three weeks at the Odeon; The Foreign Legion ran for two weeks at the Garrick recently; My Blue Heaven had a notable run at the Capitol this month; the Valour ran Bernard Shaw's Pygmalion for three weeks this month; Panic In The Streets ran for three weeks at the Garrick recently; White Stallion ran recently for two weeks at the Valour.

Another notable run at the Valour for three weeks recently was Arthur Rank's Portrait From Life; Three Little Words closed a two week run at the Capitol, Oct. 21. The first Winnipeg showing of Symphonie Pastorale is now in its second week at the Valour. The management of the Odeon Theatre announced on Oct. 21 that the famous British Comedy, The Chiltern Hundreds, has been held over for a third week at this large theatre.

The University of Manitoba's Campus Film Club will start off its current season with the showing of two famed German films at the United College Convocation hall Thursday night. The films are Sunrise and Hands.

Future showings will include Have You Nothing to Declare?, Intolerance and M, with Peter Lorre. Other films will be announced later.

Devaney, White Win RKO Drive Awards

Winners of RKO Radio's 1950 Nea Depinet Drive, which ran for a period of 26 weeks, were announced recently by Robert Mochrie, Vice-President and General Sales Manager.

In announcing the awards, Mr. Mochrie said that this year's Drive was one of the most successful in the company's history and that it was a close contest throughout.

There was a blanket finish for the capital prize winners, New Orleans, Denver, Salt Lake City and Atlanta.

The Drive-long see-saw struggle for first place in Canada went to St. John, Arthur Lee-White, manager, which edged Calgary, A. E. Elliott, manager, for this spot.

The President's Prize among the District Managers went to David Prince, southeastern district. The Capital District Manager's prize went to: first, Leo M. Devaney, Canadian; second, David Prince, southeastern district; and third, Al Kolitz, Rocky Mountain district.

2 Paramount Canadian Regional Sales Meets

The first of two regional sales meetings in Canada following the Division Managers meetings in New York was held in Toronto on October 12-13. Those in attendance were Gordon Lightstone, General Manager, W. J. O'Neill, H. Q. Burns, Win Barron, Bill Walkey, Al Iscove of Toronto; Tom F. Dowbiggin, Bill Young, Romeo Goudreau of Montreal; R. A. Thorne, and P. J. Hogan of Saint John.

Through the enthusiasm of those present the meeting turned out to be an inspiring and successful one. A Schwalberg 10 per cent club was formed by the branches. All thought Trio would prove to be the big money-maker of the year.

Cohen Sells Two Calgary Theatres

Harry Cohen, managing director of the Crescent and Plaza theatres, Calgary, has sold the two houses to Samuel A. Slutker and Russell Sutherland Murray. Mr. Slutker will manage the Plaza and Mr. Murray will manage the Crescent.

Seating of the Crescent is being boosted from 386 to 810 and installation of new air conditioning and projection equipment is being made.

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Norman Rae Promoted By Theatre Confections



NORMAN RAE

A popular member of both Famous Players and Theatre Confections Ltd. organizations, Norman C. Rae has been appointed by J. J. Fitzgibbons, Jr. President of Theatre Confections Ltd. to the position of manager of the Montreal branch of that company.

Norman Rae brings to his new position a wide experience in theatre operation as well as a wide knowledge of the confection business.

He got his start in show business in 1943 as an usher in Famous Players' Beach theatre and two years later was appointed head usher and later assistant manager.

In 1946 he was transferred to Famous Players' home office in the accounting department at Theatre Confections Ltd. A year later he became Toronto supervisor for Theatre Confections and in 1950 he was appointed supervisor for Western Ontario.

Norman Rae made many friends in Ontario who wish him success in his new position. Active in sports he was an outstanding bowler in Famous Players' league and was a softball star in the Scarborough league. He attended extension courses at the University of Toronto in business administration.

Hutton Cast

Betty Hutton was awarded the plum role of her career last weekend when Cecil B. DeMille announced her selection for the feminine lead in his circus epic, The Greatest Show On Earth. Miss Hutton will portray the role of Holly, trapeze artist and blond enchantress who complicates the lives of male performers, and nearly wrecks the circus.

This is the first casting for the picture. Miss Hutton will accompany DeMille and his crew for the initial shooting, which will get under way at the winter quarters of the circus in Sarasota, Florida, in mid-January.

CAPITAL STORY

By BILL McLAUGHLIN

FIRST of 10 programs arranged for this season by the Ottawa Film Society, drew a large audience of members and their guests to the Glebe (Odeon) Theatre on Sunday afternoon. Four films were on the program which, incidentally, marked the 16th season of the organization, including Robert Flaherty's *Tabu*, two English productions, *Come Saturday* and *Wonders of the Deep*, and *Feeling of Depression*, made by the National Film Board for the Department of National Health and Welfare.

A preview of Columbia's *Born Yesterday* was given local theatre-goers last week when the Canadian Repertory Theatre group presented the Broadway comedy hit at the LaSalle Academy Playhouse. Manager Ernie Warren expected to present the screen version at the Dual Elgin Theatre for an extended run before the Christmas season sets in.

Henry Marshall, manager of the Regent Theatre, was the guest of George Degnon during a recent visit to Toronto. Many Ottawa friends of the former public relations representative for RKO-Radio Pictures in Eastern Canada were interested to learn that the genial George is now in business on his own, with headquarters at the Royal York Hotel.

Frank Gallop, who manages the Centre Theatre for B. F. Stapleton Enterprises, is a strong believer in film revivals at the popular Sparks Street house. At the moment Frank is presenting *The Bowery*, and *A-Haunting We Will Go*. And it must be reported that he is doing big business with this pair of very old "Oldies."

Gord. Beavis, manager of the Uptown Odeon Theatre, tells this corner that J. Arthur Rank's *Kind Hearts and Coronets* is being well received by his patrons. If not held over for a second stanza, the British-made

murder-comedy will probably be moved out to Jack Gibson's Glebe for the additional playing time.

Napoleon Reed, who sang the tenor male lead with Billy Rose's Carmen Jones for three years, heading the floor show at the Gaiety Club. Reed recalls appearing in the capital with Carmen Jones three years ago, on which occasion he was introduced to Prime Minister Mackenzie King.

Ottawa movie theatres are again going all out to assist the annual Community Chest Campaign reach its objective. In addition to making generous contributions to the fund, theatre managers are using Red Feather advertising displays in lobbies and trailers on the screens. Manager Ray Tubman placed the big Capitol Theatre at the disposal of the campaign committee for the presentation of *The Red Feather Revue*, a lively variety show from Montreal. Produced by Len Wheatley, the revue was augmented by a group of local entertainers from the Ottawa Ballet Company and the LeDuc School of the Ballet.

Smaller communities throughout the Ottawa Valley are giving serious thought to special movie programs for children. A Brockville theatre manager is co-operating with the Council of Women in an effort to promote better screen entertainment for the youngsters, and the first of a series of movies of special appeal to the small fry, got away to a successful start last Saturday.

Regina Manager Joins Minneapolis Circuit

George Carnie, assistant manager of the Capitol Theatre, Regina, has joined the staff of Bolk Bros., independent theatre operators, Minneapolis. George started with the Capitol as an usher in 1940 and after a stint in the air force returned to the Met, Regina, as assistant manager. He has been assistant manager of the Capitol for the past two years.

Summary of Motion Picture Theatre Statistics for 1949 just released by the Dominion Bureau of Statistics at Ottawa shows considerable attendance and boxoffice receipts increases over 1948. The principal figures show that there are 2,201 theatres in Canada, including Yukon and Northwest Territories; there were 238,414,963 paid admissions, for total boxoffice receipts of \$91,173,577 including taxes in the amount of \$12,616,788.

These figures do not include drive-in theatres, legitimate theatres or itinerant exhibitors. However, they do include 470 parish and community halls with receipts (excluding taxes) of \$1,140,307 and an attendance of 3,636,197 persons.

Ontario has 562 theatres (not including drive-ins, etc.). 100,833,547 persons paid admissions that totalled \$38,236,623 including \$6,298,906 taxes. The Bureau will shortly issue a final bulletin containing more detailed statistics.

Ciné-France nouvelles

par JEAN-PAUL LE PAILLEUR

LA belle artiste Anouk Aimée que ses prochains films "Les amants de Vérone" et "La Maison sous la mer" feront connaître et apprécier davantage, est venue de Paris, assister au premier bal du Cinéma organisé en l'Hôtel Mont-Royal de Montréal, samedi le 14 octobre. Au cours de ce bal, furent proclamées les seize finalistes du concours "Miss Cinéma".

M. Edmond Tenutdji, un important producteur français, état de passage la semaine dernière à Montréal. Celui-ci est aussi correspondant à Paris de la nouvelle maison de distribution de films français Paris-Canada Films.

Le film franco-canadien "Son Copain" que l'acteur-producteur René Dary est venu tourner aux studios de St-Hyacinthe de la Quebec Productions avec le concours de cette firme, sera présenté en grande mondiale au Saint-Denis le 17 novembre premier. A cette occasion M. Dary et Patricia Roc, vedettes du film (avec Paul Dupuis) viendront à Montréal et seront présents à la soirée de gala qui verra aussi le couronnement de Miss Cinéma 1950.

Eagle Lions Films présentait la semaine dernière à l'Auditorium de Saint-Laurent l'exceptionnel film français "Farrebique" de Georges Rouquier, Grand Prix du Cinéma Français et Prix International de la Critique.

Le chanteur français Georges Guétary était l'artiste invité lors de la semaine de gala à l'occasion de l'inauguration officielle de nouveau Saint-Denis. Il a chanté trois fois chaque jour, à la scène du Saint-Denis accompagné d'un orchestre dirigé par Serge Bessières, fameux compositeur français et chef d'orchestre à Marseille. Georges Guétary, par la suite, a chanté une autre semaine au Cinéma de Paris de Québec.

La nouvelle réalisation d'Excelsior Films Inc. "Les lumières de ma ville" après deux semaines à l'affiche au Saint-Denis et une semaine à Québec et à Trois-Rivières, entreprend sa tournée dans la province. Il sera à Sherbrooke la semaine prochaine puis à Hull au début de novembre.

Pour faire suite à "L'Enfer du jeu", au Canadien, l'exceptionnelle réalisation "Gigi" qui la valu à la jeune Danielle Delorme le Prix de la meilleure interprétation féminine. Elle a obtenu en effet l'Oscar français qui s'appelle là-bas "Victoire", une petite statuette représentant la victoire de Samothrace.

Le remarquable film de Clouzot "Mauvaise nuit" Prix de la Biennale de Venise vient d'obtenir un succès au Cinéma de Paris à Québec, de même que "Le Secret de Mayerling" au Cambrai.

YOU'LL CELEBRATE HIS 21ST ANNIVERSARY



To celebrate the 21st birthday of Ealing Studios next year, Sir Michael Balcon, rather rarely seen in person but seen above, announces a special program of seven new films. For Canada, that also makes the event a box-office celebration. Ealing will also be continuously represented on Canadian screens for the balance of this year. Coming soon is *CAGE OF GOLD* with Jean Simmons. (LIFE'S cover girl of October 9th).

The J. Arthur Rank Organization Presents *CAGE OF GOLD*, (Romantic Drama), starring Jean Simmons, David Farrar, James Donald. A Michael Balcon Production from Ealing Studios. Directed by Basil Dearden. An Eagle-Lion Release.

BOOK IT NOW FROM EAGLE-LION



New theatre at WETASKIWIN, ALTA., the Cinema, was opened recently by Manuel and Vladimir Pyrcz and Fred Workun. The 460-seat house was filled to capacity opening night with all proceeds going to the community council.

* * *

Mr. M. Pyrcz is owner of the Gaiety, at Leduc, Alta., and part owner of the Devonian at Devon, Alta.

* * *

Theatre has a snack bar, candy concession, cry room and an apartment. The apartment is occupied by J. Beveridge, projectionist. Structure is of cement block and stucco, with vitrolite front, parabolic floor, staggered seating, air foam cushioned seats.

* * *

Present at the official opening was J. M. Rice, Winnipeg, of the Rice theatre supplies.

* * *

Four free shows were presented for city and country children on opening day.

* * *

MOOSE JAW'S first drive-in theatre, the Skylark, now being built, has been purchased from the Skylark Drive-in Co., Regina, by Famous Players. The Skylark firm has already spent \$35,000 on the project and a similar amount will be spent by Famous. The Skylark Company's drive-in at Regina has ceased operation and its sale is being negotiated.

* * *

Paul Gauthier of the Rex Theatre at QUESNEL in the B.C. interior reports that he plans a new 500-seat theatre in the province. He expects a spurt in business with the PGE railroad being built from Quesnel to Prince George which will connect with the Alaska link which is being built in conjunction with the U.S.A. as a war railroad.

* * *

The Richmond council gave approval for a new 1,000-car drive-in theatre, the first to be built on LULU ISLAND it will be built at No. 5 road and Stevenson Highway by John Dorigon of the New World Hotel, Vancouver, who expects to have the outdoor theatre completed by April, 1951. A second outdoor theatre is also planned in North Vancouver across the inlet from Vancouver by local business men, to hold 500 cars.

Another Great Picture

FOLLOWING "OUR VERY OWN"

"EDGE OF DOOM"



**DANA
ANDREWS**



**FARLEY
GRANGER**

from Samuel Goldwyn!

11TH WEEK!

ASTOR, NEW YORK

2ND WEEK!

ORPHEUM, NEW ORLEANS

2ND WEEK!

ORPHEUM, DENVER

SMASH OPENING!

BRANDEIS, OMAHA

SMASH OPENING!

ASTOR, BOSTON



**JOAN
EVANS**



**ROBERT
KEITH**



**PAUL
STEWART**



**MALA
POWERS**



**ADELE
JERGENS**

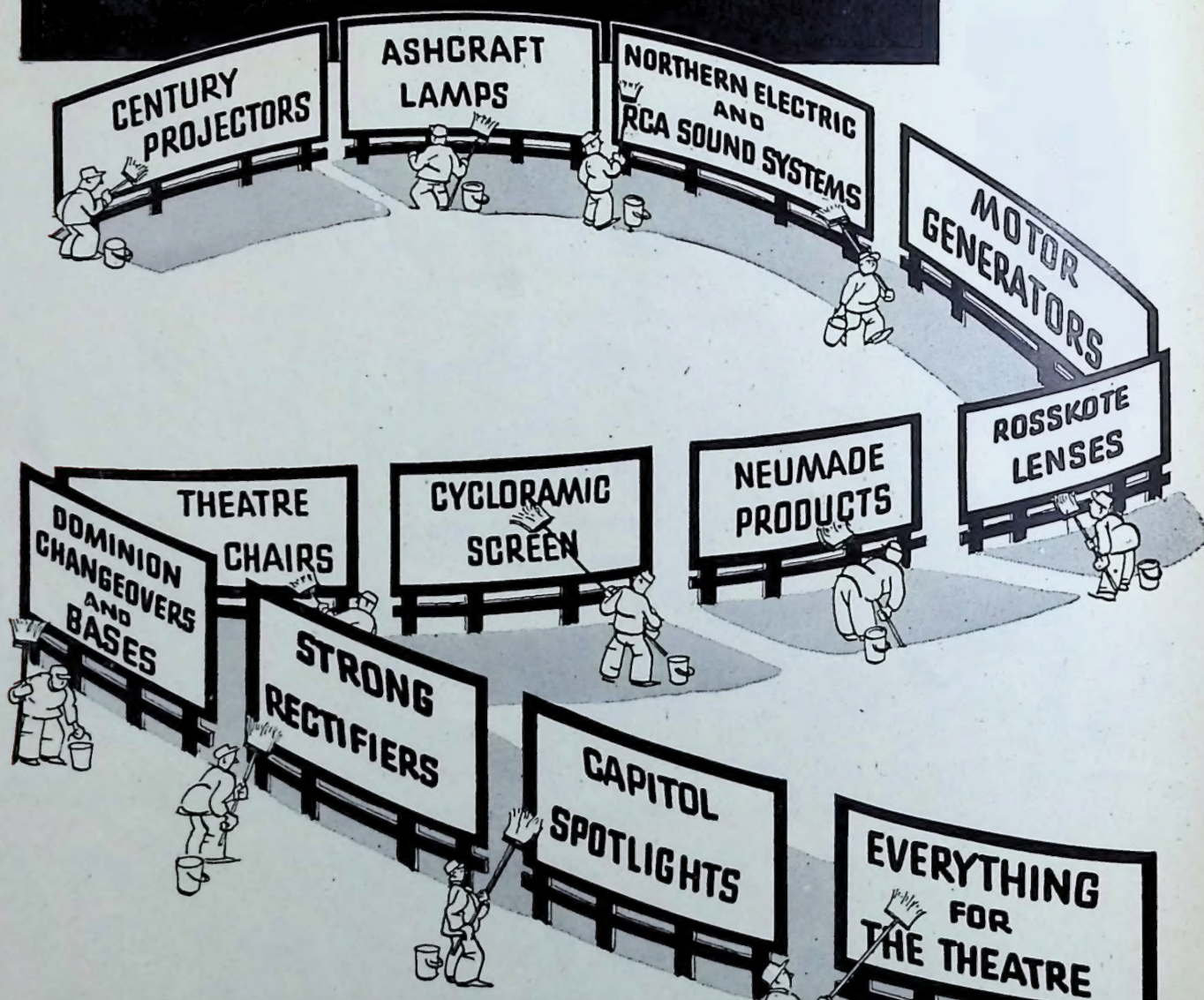
Directed by **MARK ROBSON** • Screen play by **PHILIP YORDAN** • Based on the Novel by **Leo Brady** • Distributed by **RKO Radio Pictures, Inc.**

Director of Photography **Harry Stradling, A.S.C.**

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Views and Reviews

JACKIE ROSS

JACKPOT (20th-Fox) with James Stewart and Barbara Hale.

The New Yorker magazine, which has suddenly become a popular source of script material, is the well from which this one has been drawn. Originally written in the New Yorker's tongue-in-cheek style, Jackpot has been transformed at the 20th-Century studios into a worthy successor to the engaging slapstick of the Belvedere series, with a full complement of pratfalls and bratty children.

The plot has to do with the affairs of a typical middle-class American family (mama, papa and two children) and how mixed up they become when they are awarded the \$24,000 jackpot on a quiz program. Naturally, when the phone-call first comes from the broadcasting studio, papa (James Stewart) thinks it's a gag. Slowly, the realization dawns on the family that this is no joke. Somewhere between 9 and 9:30 that night father will be asked to identify the Mystery Husband by long distance telephone and, if he answers right, they will be the proud possessors of, among other things, more tins of Campbell's soup than any other non-chain organization in the U.S.A. There follows a frantic series of telephone calls to a number of people who might know someone who might know the answer.

The fateful hour arrives and the sequence during the half-hour wait for the phone call is one of the most amusing in a long time. Papa wins, of course, and it is at that point in the script that the movie takes leave of the original story and sets out on the well-trodden Keystone path. The remainder of the film is hardly what could be termed sophisticated comedy but it will undoubtedly keep your patrons rolling in the aisles.

With Jackpot, 20th Century-Fox have again come up with a family-type comedy with a broad general appeal, for which they seem to have a special formula. This one should do equally well with all ages and in all situations, small or big.

KING SOLOMON'S MINES (MGM) Technicolor, with Deborah Kerr, Stewart Granger.

It has been a long time since the Frank Buck devotees have had their day at the movies. Somehow or another, with the rash of social-problem-itis that has broken out in Hollywood, lions and tigers have been forgotten. Seeing King Solomon's Mines, one is moved to comment, "What a pity"; or perhaps it is not such a pity because the picture comes as a really welcome change which would not have been the case had the A-ldeys been penetrating the heart of darkest Africa with any degree of regularity.

The great attraction is, of course, the Technicolored jungle panorama of wild animals and primitive people. Few actors would be able to compete successfully with the fascination of a jungle stampede or a tribal ceremonial and

James A. Fitzpatrick discontinues Traveltalk series after 19 years of their production — MGM announces new Fitzpatrick series — People on Parade.

Dorothy Lamour reported to be making 26 pictures for TV.

U.S. State Department will not ban export of films to Russia and satellite countries; P. J. Wood, Sec'y Indep. Theatre Owners, Ohio, made request for shipment ban.

Barney Balaban, Paramount Pres., receives letter from Secretary of U.S. Army congratulating Paramount on 'Casino to Korea,' short now in release.

All proceeds from 'Little League Baseball' to go to Pioneers Benevolent Fund — Contact Pioneer office each province for bookings — physical distribution through Empire-Universal.

Howard Hughes announces no more Indep. production deals will be made for RKO.

Al Jolson dies of heart attack in San Francisco, age 64. Returned just two weeks ago from Korean junket, entertaining troops.

Exhibitors Windsor, Ont. and Canadian holders of rights important reissues protest TV showings into Canada from Detroit

Arthur Silverstone was host to approximately 1,000 guests for a private screening of All About Eve, Darryl Zanuck's recent big feature for 20th-Century-Fox, Nortown, Toronto.

Jack Cohn, President American Picture Pioneers will be guest speaker at Canadian Picture Pioneers Testimonial Dinner To Simon Meretsky, Crystal Ballroom, King Edward Hotel, Toronto, Wed. Nov. 1st.

20th-Fox to revert to regular showing policy for All About Eve.

National Film Board may move headquarters from Ottawa to Montreal — press report not confirmed.

Miss Kerr and Mr. Granger are no exception. Fortunately, the love story serves as nothing more than a vehicle by means of which we are transported from one location to another so that there are never those annoying moments (as in some westerns) where the hero and heroine interfere with the action, much to audible dissatisfaction of the patrons. There is an absolute minimum even of reaction shots on the stars when the animals and natives are putting on a show.

This is not to say that Kerr and

Granger are not ideal for their roles. As an old jungle hand who likes elephants better than people, Granger is brawny, brave and beautiful bronzed; as the young English gentlewoman who has come to Africa to recover her lost husband (who came to Africa to uncover a lost diamond mine) Deborah Kerr is a highspirited heroine. Even the dialogue is highly romantic, in a Technicolored kind of way, much of it seemingly having been lifted holus-bolus by writer Helen Deutch from the original novel by Ryder Haggard.

STORAGE / ROUTE

"\$O YOUNG, \$O BAD"
... \$O GREAT!

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PICTURE SURE HOLDING UP!

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